

# THE MUSICAL WORLD. 1843.

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THURSDAY, NOVEMBER 16.

WE have only space for a few words this week. The half-yearly general meeting of the members of the "Society of British Musicians" took place on Friday last, and between twenty-five and thirty members were present. A law was altered which stipulated that before a candidate could become a member, he must be elected an associate;—but of this more anon. The following artists were elected to be associates or members of the Society—Miss Dolby, by a majority of 23 to 1—(Qy. who was this *one black sheep*?); Miss Sampson, by 24 to 2; Mr. Giubilei, by 22 to 2; Mr. Joseph Banister, by 14 to 9—(who were the *nine* opponents to this gentleman?); Mr. Henry Smart, by 17 to 9—(*nine* against this accomplished musician!!); Mr. Charles Horsley, by 13 to 9—(*nine* against him too!); Miss Davis, by 20 to 4; Mr. Allen, by 21 to 4; Miss Steele, unanimous; Mr. Burdini, by 22 to 1; Miss Day, by 18 to 2;—so far so well, or rather so far better than what follows. It must be recollected that, last year, Mr. — and his *tail* insisted upon admitting *any one* who could play a fiddle and pay a guinea; and sundry "nobodies" were admitted through the influence thus exercised:—this year, in accordance with the principle, one Case, one Roe, one Creighton, and one Hill were admitted by large majorities, though nobody but their proposers had ever heard of them;—so far, however, not very bad—or, rather, so far, not so very bad as what follows. But now for something peculiar:—

Mr. CHARLES HORN,  
one of the most popular of English musi-

cians, was black balled by a majority of *fourteen to ten!!!!!!*

Dr. EDWARD F. RIMBAULT,  
a musician of great learning and research, was black balled by a majority of *fourteen to ten!!!!!!*

Mr. GEORGE FRENCH FLOWERS,  
the enthusiastic champion of counterpoint in England, was black balled by a majority of *sixteen to three!!!*

Mr. LUNN,  
a professor of music at the Royal Academy of Music, was black balled by a majority of *seven to six!!*

Mr. WALTER CECIL MACFARREN,  
a highly talented and promising young artist, brother of one of our most distinguished composers, was black balled by a majority of *fourteen to ten*—(an ominous and significant majority this *fourteen to ten*).

How was this? Mr. Horn can fiddle, Dr. Rimbault can fiddle, Mr. Flowers can fiddle, Mr. Lunn can fiddle, and Mr. W. C. Macfarren can fiddle;—they are none of them *professed fiddlers*, but they can fiddle. Moreover, they can pay their guinea, as well as the "unknowns" patronised by Mr. — and his tail. *How was it, then, that they were black balled?* We look to precedent—we look to principle—we look to experience—we look to liberality—we look to courtesy—we look to common sense—and we reiterate the question—*How was it they were black balled?*

Mr. Horn, Mr. W. C. Macfarren, and Dr. Rimbault were recommended to the Society by Messrs. Macfarren and Clinton, two of the most noted members. Mr. Flowers was recommended by Mr. Jarrett and Mr. Davison, members not altogether insignificant;

and Mr. Lunn was recommended by Mr. Sterndale Bennett and Mr. Jewson, and surely their good opinion was security for sterling stuff;—yet all were black balled! How was this—Mr. — and tail?

These disgraceful, these *laughable* occurrences have given us such a sickener of the "Society of British Musicians," that we shall not easily get over it; the institution is either on its last legs, or it is on the point of changing its name for another—*The Society of British Quadrille Bands*.

It was stated by the *opposition leader* that Mr. Horn's reputation being already made, he wanted nothing of the "British Society," and the "British Society" nothing of Mr. Horn. It was alleged by the same brilliant functionary that Mr. W. C. Macfarren, *having no reputation*, could be of no benefit to the Society—(bravo logic!) One of "the tail" asked "what could Mr. Horn do but write ballads?" Somebody ought to have counterasked what could "the tail" and the leader of "the tail" do but fiddle? Qy. is it more praiseworthy to write such a *ballad* as "The deep, deep sea," or to fiddle a fantasia with "Oh no we never mention her," cut up into variations? It was demanded what did the Society want with Dr. Rimbault and his antiquarian lore; and with Mr. Flowers and his letters on counterpoint? But surely a knowledge of the old masters and a knowledge of counterpoint must rank before a mere knowledge of fiddling, or the deuce is in it.

Will Messrs. STERNDALE BENNETT and MACFARREN (the two most distinguished musicians of Great Britain)—will Messrs. Jewson, Clinton, Jarrett, and Davison, right worthy and conscientious professors, be inclined to pardon this unlooked-for *insult*

on the part of the cat-gut scraping portion of the "Society?" We rather opine not; if they do, we are mistaken in them—they must sadly lack spirit. Glance your eye, reader, over this strangely fantastic and unaccountable (*were it not so easily accounted for*) catalogue of

ACCEPTED and REJECTED.

Mr. Case (?) ..... Dr. Rimbault.

Mr. Hill (?) ..... Mr. Flowers.

Mr. Creighton (?) ..... Mr. W. C. Macfarren.

Mr. Roe (?) ..... Mr. CHARLES HORN.

*Quelle drôle de chose!*

*Quelle drôle de chose!!*

*Quelle drôle de chose!!!*

We cannot reflect upon it without bursting out into a loud and long fit of ——indignation—nay, of absolute disgust!

Ha! Ha! Ha!

Roe versus HORN!

Roe versus Doe, we can comprehend—two nonentities pitched against each other; but Roe versus HORN is too much for our nerves—it will be the death of us! We should not wonder, after this, to hear of the rejection of John Braham, Samuel Wesley, or John Barnett.—Roe versus Horn!!—Ha! Ha! Ha! Ha!—Heugh! we shall die of it!

Q.

## CORRESPONDENCE.

### THE BOEHM FLUTE.

To the Editor of the "Musical World."

MY DEAR SIR.—The letter of Mr. Prowse, which appeared in your last number, reluctantly compels me to trouble you with a few lines to vindicate myself from his scurrilous attack, and I trust you will do me the justice to give them publicity. That my adoption of the Boehm flute proceeds entirely from disinterested motives, must be quite evident from the fact, that I am neither the inventor nor maker, nor have I any interest whatever in the manufacture of it. I think your readers will say that Mr. Prowse's position is widely different, for he, as a maker of the old flute, feels Boehm's system as an ugly thorn in his side, and consequently sets all his engines at work to defeat it, although in his letter he unhesitatingly pronounces it to be "a decided failure." Now, if it really be a failure, why does he take such infinite pains to abuse it? The only excuse he offers is, that when I in my letter alluded to the manufacturers, he supposes I included him, and so offers that supposition as a justification of his *personal* attack. Had he been prompted by *pure motives only*, he would have attacked the *system*, and not the *individual who advocates it*. That his incoherent and vulgar epistle merits silent contempt, I feel aware, but as silence might be construed,

into assent, I will condescend to reply. Inprimis—Mr. Prowse takes infinite pains to prove that I was not the first to introduce Boehm's system to the English flute players, because he (as he states) it was manufactured fourteen years ago, and played upon by the inventor and M. Dorus. Now to make use of Mr. Prowse's words, "*however unpleasant it may be to himself and his friends*," I must in justice to myself state, that the flute for which I have written my Essay, and which is manufactured by Messrs. Rudall and Rose, is on a *different principle* from that originally played upon by Hen. Boehm, the inventor, therefore Mr. Prowse's first statement is not in strict accordance with truth—but if we were even to *suppose* that my Essay had been written for the instrument of which he is *dreaming*, he ought to know that the mere act of making and playing upon an instrument do not constitute the *essentials* to render it general, its nature and properties must be *explained*, and *instructions given for its acquirement*, ere the professor or amateur can render it available.

Now, as chance has made me the first to accomplish this, I think I may be fairly considered as the first to introduce it *effectually*; at the same time, I wish it to be clearly understood, that I claim no *credit* whatsoever, neither can I see any credit to be claimed in forsaking a false and imperfect instrument for one that is proved to be true and perfect.

He next claims my thanks for refreshing my memory as to the existence of a certain pamphlet, and in the same moment states that, being in Ireland, I might not probably be aware of the existence of that pamphlet. Here is a *bull* with a vengeance—"Refresh a man's memory with a subject he never heard of;" alas, Mr. Prowse, if you could but make flutes as perfectly as you can make *bulls*, there would be no occasion for Boehm's system; and to make his letter even more ridiculous, he gives a mutilated quotation from my essay, which quotation happens to be taken from that very pamphlet, and runs (*in my essay*) thus:—"As the French say, there are not two notes on the old flute which appear to belong to the same family. *Vide* the report made from the result of a critical examination of the old and new flutes, at the Royal Academy of Fine Arts in Paris, by Messieurs Cherubini, Paer, Auber, Halévy, Carafa, &c. &c." Now, sir, let us see Mr. Prowse's version, which he gives thus:—"the essay by Mr. C. states, 'margin, page 4,' the result of a critical examination of the old and new flutes, at the Royal Academy of Fine Arts, in Paris, and the names mentioned are those of five *piano-forte composers*—and what in the name of common sense can they know about the difficulties, or *vice versa*, of the flute."

So you perceive, Mr. Editor, that Mr. Prowse finds it convenient to leave out the sense and pith of the quotation, and to make mere *piano-forte composers* of five of the greatest musicians in Europe, and likewise to attach no importance to their opinions, by a weak effort in confounding tone and intonation with the difficulties of fingering, although fingering is not mentioned in that part of my essay.

It is well known to all sensible men, that the difficulty of *fingering* an instrument cannot in the abstract affect the tone or tune; but that part of my Essay which treats of the fingering, fully proves that the *old* flute is infinitely more perplexing and difficult than the new, so that Mr. Prowse's attempt at mutilation completely upsets his own argument. He appears to dwell very much upon the idea that the Boehm flute can only be played in the key of C, because Dorus played Boehm's variations to the "Swiss Boy" in that key, and (*as he asserts*) could play no other piece, although it is a well known fact, that Dorus has been one of the greatest favourites in Paris as a solo performer for many years. But Mr. Prowse is not over nice in his

assertions, and without any intention on my part to take up the cudgels for M. Dorus, I will merely state that I was present at the Philharmonic concert when he played Boehm's Swiss Boy in C, and heard him accompany his sister (Madame Dorus Gras) in a very brilliant song, which, if I remember rightly, was in E, four sharps, and the opinions of the audience, the press, and the professors who heard him, all pronounced his playing to be of the very highest order; but, of course, Mr. Prowse sets all those opinions at naught, and likewise gives a direct contradiction to part of the same number of the "Musical World" in which my letter appeared,—for in page 360 of that number—it states that I took a part in Spohr's Quintetto in E flat, (the slow movement in A flat), and in the last number of the same journal it gives a flattering encomium upon Mr. Carte's performance of my Duo in E flat for flute and clarinet, a piece far more difficult than the majority of splos; therefore the facts are simply these, Mr. Prowse publicly states that the Boehm flute is playable *only* in the key of C, while your journal records two performances upon it in the key of E flat; now as your statements are *quite right*, and his *quite wrong*, the public will perceive how much confidence can be placed in him. Most unfortunately for his silly and childish assertions, one of the principal beauties of the Boehm flute is, that it can be played perfectly in every key, and that of course renders it infinitely superior to the old flute. Mr. Prowse advises me to "ponder well my words before I send them to press, because they are a living testimony against me, which I cannot retract;" had he followed that advice *himself*, instead of offering it to me, he would have been spared this "living testimony" of disgrace. So far from wishing to retract anything I have ever said or written upon the Boehm flute, I now repeat, that it is all perfectly true, and it will require a much abler logician than Mr. Prowse to prove it false; I condemn the old flute for its imperfections, and adopt the new flute for its beauties, and while Mr. Prowse vainly attempts to hoodwink the public as to the merits of the Boehm flute, he should not forget that he has lately advertised to bring out a *new flute of his own invention*, and stated his intention of doing so to me and several others; does not this fact prove that he finds the old flute not quite so perfect as he would lead your readers to suppose? And as his new flute has never come to light, and (as I imagine) the sale of the old ones is on the decline, he immediately commences to rail against the Boehm flute—why, the veriest schoolboy must perceive his motives for attacking me, that they arise from spleen, at my introducing an instrument which must, in a short time, supersede the old flute.

Having by this statement of facts proved Mr. Prowse's letter to be malicious and unfounded, I will take my leave of the subject, with this understanding:—My Essay has brought the Boehm flute before the public, by explaining its merits, and giving instructions for its adoption, and by exposing the errors of the old flute; I am, therefore, quite contented to abide the issue. Now, as Mr. Prowse appears confident that it is a decided failure, he need not give himself any trouble in the matter, but may let it die in peace. I have neither time nor inclination to enter into any future discussion on the subject, either with Mr. Prowse or any other person. My essay will, I think, bear the strictest scrutiny, both as regards my strictures on the old flute, and my explanation of the Boehm flute; in it I have not directly or indirectly alluded to any person disrespectfully, therefore, Mr. Prowse's attack was most uncalled for; I trust I have too much respect for myself to wantonly attack any individual, but as he has taken such impertinent liberties with my name, I feel myself compelled to retaliate, and I trust it will serve him as a lesson for the future, never to meddle with a subject of which he is *totally*

ignorant, although it may be to his interest to throw it into oblivion. Having already, I fear, intruded too much upon your journal, I will merely add, that if the Boehm flute were never heard, I should be nothing the poorer, and if the manufacturers, Messrs. Rudall and Rose, sell 100 per diem, I shall be nothing the richer; *ergo* I have done,—

And have the honour to remain,  
My dear Mr. Editor, truly your's,  
JOHN CLINTON,  
Professor of the flute in the  
Royal Academy of Music.

Nov. 6th, 1843.

#### THE BORE'EM FLUTE.

To the Editor of the "Musical World."

SIR,—A vast deal has been written, said, and sung lately, respecting a flute denominated the *Boehm*, which, in my simplicity, I put down as so many *puffs* to blow the said flute into favour; for all that have written on the subject are more or less interested in the affair. I should like very much to hear the impartial and unbiassed opinion of a competent judge of the instrument, giving, at the same time, a sketch of the improvements (?) said to be made on it, so that we amateurs might have our understandings enlightened on the subject: for as the matter stands at present, it is all a mist and mystery. I have been a performer on the flute through all its changes, from the simple one keyed instrument of Hale, to Potter's six keys, and Manzoni's eight and ten, and have found them all, in some notes, imperfect in intonation; but, being aware of the defects, I have contrived to play tolerably well in tune. Do the eulogizers of the Boehm flute undertake to say that every note producible on it is *perfect*, without having recourse to cross fingering, and without adding to its complexity? If they will guarantee all this, I may, perhaps, put aside my auld acquaintances, and take to the new; but if this cannot be proved to my entire satisfaction, I shall be content; and I trust that your readers generally will petition your correspondents not to *Bore'em* any more with a subject, in which very few indeed, take the remotest interest.

Yours &c., &c.,  
FLAUTO.

Birmingham, Nov. 6, 1843.

To the Editor of the "Musical World."

Monday, Nov. 6th, 1843.

DEAR SIR,—In your "Musical World" for the week before last, you mentioned the meeting of the Abbey Glee Club, and that Mr. Dixon had given the prize of Six Guineas for the second time. Could you inform me whether any person may give a prize to the same, or a greater amount, and if so, how is it to be accomplished? I shall feel very anxious for the answer to this question, as I have a great desire to give a prize, did I but know how. Do you not think that some of your subscribers might know, if you should not?

I remain, your's,  
E. G.

[Our pages are open to any correspondent who may wish to reply to E. G.'s very liberal offer. Ed. M. W.]

To the Editor of the "Musical World."

DEAR MR. EDITOR,—Truly Mr. Hunchback Flowers, must, in the language of the phrenologists, possess an immense No. 10, or in other words, an unusual quantity of self-esteem; he writes to you on the subject of chanting in the highest style of conceit. Publish it aloud Mr. Editor, that no one but Mr. Hunchback Flowers understands chanting, and—gracious boon! Mr. Flowers has condescended to promise that he will enlighten the world on

the subject. How truly grateful ought all organists, lay-vicars, choristers, and charity children to feel to Mr. Flowers!

But the vastness of Mr. F.'s intellect is best displayed in his causality, or power of accounting for the extreme ignorance on the subject—namely, that it originated in organists' 30 or 40 years since finding it *firesome* to play chords smoothly. What exquisite nonsense! To be serious, my dear Mr. Editor, I really cannot understand the meaning of Mr. Flowers, if he means anything. I do not claim any but the most usual power of mind, therefore should be exceedingly glad if Mr. Flowers will at least, make himself intelligible; otherwise the benefits of his promised manual will be lost to the world; and London, Oxford, Cambridge, and other towns, will be again able to hold up their heads.

I am fearful, after all, dear Mr. Editor, that Mr. Flowers will find himself in the rear rather than the van of this subject, and am my Dear Mr. Editor,

Your faithful Servant,  
PHILO MUSICUS.

[We think that "Philo Musicus" would do well to imitate Mr. Flowers in one particular, viz.—the open manliness that induces that gentleman to place his name at the end of his communications—the sincerity of which is thereby guaranteed. We only print the above letter for the purpose of placing in striking contrast, the straight forward conduct of Mr. Flowers, and the utter want of courage of his opponents; whose reasonings, with a name affixed, might have some weight—but coming anonymously, are *valueless*. Ed. M. W.]

To the Editor of the "Musical World."

DEAR SIR,—Having read, in your publication of Thursday last, a letter from Mr. G. F. Flowers on the subject of chanting, allow me to say that his sentiments have my hearty concurrence; and that I regret with him the improper method in which this essential part of public worship is too frequently performed. The justice of the hints which Mr. Flowers has given for improving the system of chanting, by a just division and accentuation of the words, must at once be apparent, and were they carried into effect, would prove to be of great practical utility in restoring, at least, one section of the choral service to its right position. The idea that the words chanted should be divided again and again to the detriment of their sense, is as absurd as the result is injurious. And yet many organists are too indolent to attempt any improvement, and some there are, (with sorrow be it said), that are too ignorant to see the necessity of doing the musical portion of the liturgy; if attempted at all, in that style of excellence which the cause demands.

There is now no room for excuse, as Dr. Wesley has recently published a work wherein the Psalms for every day are properly marked and accented, and an appropriate chant given at the commencement of each day, so that this excellent book puts it in the power of every organist to ensure a proper method of performing this most impressive part of the service, Dr. Wesley's name being a sufficient guarantee. Another cause of complaint is the permitting a lot of vile, trashy tunes, to be sung instead of the noble melodies of our classical composers, and yet, wherever the organist does not chance to be a man of refined musical taste, (and it is almost a mere chance), such will be the result, and our churches, which ought to be the principal sources for disseminating a love of chaste and grand harmony, are but too often scenes for displaying the low and ignorant taste of those, who, "by virtue of their office", ought to know better.

Let any person go into any of our country churches, and in the absence of an organ, the choir will be assisted by a flute or clarinet, perhaps two of them, (worse luck for the unfortunate hearer who may have any degree of taste), and a

violoncello, and the result will be, that what with the singers' bawling, the clarinet howling, and the bass groaning, devotion will be banished from his mind, and he will be tempted to anathematize the whole orchestra. Byron's poem of "Granta," in his "Hours of Idleness," strikingly describes provincial church singing thus—

"If David when his toils were ended,  
Had heard these blockheads sing before him,  
To us his psalms had ne'er descended,  
In furious mode he would have tore 'em."  
And again on the Israelites being asked to sing when in captivity.

"Oh! had they sung in notes like these,  
Inspired by stratagem or fear,  
They might have set their hearts at ease,  
The devil a soul had stayed to hear."

Now, Mr. Editor, if like me you have been accustomed to the efforts of country choirs, you will at once perceive that the noble bard's stanzas will apply to the greater part of them. And what are we to infer from this fact? Why, that the music of our church requires a great improvement, that not only in chanting, but in all the musical service such improvement is imperatively necessary, and that only by employing the agency of music as ordered in the rubric, can the church of England make a fair trial of her powers. In our old church in this town we do a great part of the choral service, and the good result cannot for a moment be questioned. In St. John's Church, Devizes, the Rector, the Rev. — Phipps has effected still greater things; the full cathedral service is rendered effectively, and a crowded and attentive congregation is the consequence. The few isolated cases that we sometimes hear of, only serve to make the darkness with which they are surrounded the more intense; and although it is cheering to read of some solitary, brilliant examples, who shed an halo of lustre around their own immediate circles, yet religion as a vital principle of paramount importance, and music, as a science of unparalleled grandeur, being both intimately and inseparably connected; the united interests of both call for the restoration of the one which is so closely joined to the well-being of the other.

I am aware sir, that I have already troubled you on the subject repeatedly, but you having started it yourself, and invited the correspondence of your subscribers, as a friend to the church, I felt a lively interest in a proposition so replete with utility, and, as an organist, I could not but experience the greatest solicitude in favour of that which promised to rescue from degradation and disgrace, that branch of music which is my more immediate sphere; such then being my sentiments, I hail Mr. Flowers' sensible remarks on chanting as a primary step, and have no doubt that he, and every man of reason will agree with me, that the restoration of the legitimate music of the church is a subject that demands and deserves our warmest support and co-operation. Relying on your kindness for inserting these remarks.

Believe me to be, my dear Sir, sincerely your's,  
JOHN N. WATFIELD,  
Organist of the Old Church.  
Bradford, Wilts, Nov. 4th, 1843.

#### ON FLUTES.

To the Editor of the "Musical World."

SIR,—Permit an old amateur flutist to have a say respecting the flautomania attempted to be introduced for French flutes. I wish to caution my brother amateurs to pause before they purchase. I complain of these professors and flute makers telling us amateurs that all our old flutes are good for nothing;—they have just discovered this and wonder at our ignorance so long on the subject. I have bought various expensive instruments of one of our first makers, and always had them warranted *perfect*; as they have all along been working in the



dark, they ought, now they have got illuminated on the mystery of flute perfecting, to return me my money, and take back my old flutes: but no, they say old ones are of no use *now* to them; buy a Boehm, price only sixteen (or more) guineas, and then how the tone will come out!! I, as an Englishman, think in our own home-made flutes, since Nicholson's time, a *national* instrument, we have equalled, and perhaps *excelled* all foreigners on this instrument; we have men who can yet play a little on the wretched old flute I calculate, therefore, my brother amateurs, hold hard a while until these new lights shine better in their playing and extinguish our old ones, or till our orchestra players adopt them. Nicholson has written, "it is not in the size or make of the finger holes that playing in tune and good tone depends, but in the management of the mouth hole or embouchure; a good player can make a note a quarter of a tone sharper or flatter, weaker or stronger, at pleasure; it is not the flute that is at fault, but the man who sits behind it; in conclusion I again warn my brother amateurs against hastily changing their flutes as many I know have done, and eventually could not play upon either, between the two stools, or *tools*, they have got *floored*."

Yours &c.,  
OLD HOWLING STICK.

## ACROSTIC.

J OYOUSLY now the fairies are straying,  
O n the green sward, were the May flowers sleep,  
S ilent the hour, whilst mountains are playing,  
E nlightening their night haunt, whilst thus their  
Queen speaks,—  
P r'ythee, my elfins, what mortal so bold,  
H ere 'midst our magic enchantment hath stray'd,  
R iv'ling the melody many have told,  
I n ages long past we only have played?  
C amillo Sivori the fairies replied,  
H ath borne off the palm and loud shouts of fame;  
A h no! 'tis not he a soft voice now sighed,  
R ichardson steals from us melody's name—  
D earer to me is that soft gentle strain,  
S tealing around like a murmuring stream;  
S oft have I fled from the sun's golden train,  
N igher to be to that vanishing dream.

(Composed by Miss Jane Farmer, upon hearing Richardson play.)

## REVIEW.

"*Wilhem's celebrated method of Singing in Classes*," translated by J. A. HAMILTON. D'Almaine & Co.

AN able translation of a clever work, respecting whose principles our opinion is too well known to need recapitulating—*Mul-tum in Parvo* should be the motto of this useful compilation.

## PROVINCIAL.

## NEWCASTLE-UPON-TYNE.

WILSON'S SCOTTISH ENTERTAINMENTS.—"Mr. Wilson has given a series of his Entertainments in the Theatre in this town during the week, and notwithstanding the severity of the weather, the house was crowded on each occasion in every part, the whole of the dress circle being engaged for some days previously to each performance by families of distinction in the town and neighbourhood. It is not necessary to offer any lengthened critique upon the manner in which this distinguished vocalist acquitted himself in singing the beautiful melodies, comic and sentimental, with which the minstrelsy of Scotland abounds. He invests them all with

charms previously undiscovered, and his instructive disquisitions on the national habits and manners, interspersed with humorous anecdotes of the authors of the compositions he is about to introduce, or on the origin and cause of its popularity, and which form the gist of the entertainments, are beyond all conception excellent.—*Newcastle Journal*, 4th Nov. 1843.

## CHELMSFORD, October 20th.

SUBSCRIPTION CONCERT.—The second concert under the superintendence of Mr. Carte and Mr. Wm. Coombe, took place at the Chelmsford Institute, on Wednesday evening, and was attended by a very numerous and fashionable audience. The programme contained some glees and ballads, with several compositions of the Italian school. The vocal corps consisted of Miss Rainforth, Miss Dolby, and Mr. Machin. The attraction in the instrumental department was Mr. Lazarus, on the clarinet, and Mr. Carte, on the flute, who in a concertante duet with Mr. Coombe (piano forte), proved himself no ordinary performer. This was Miss Rainforth's first appearance before a Chelmsford audience; she met with a very flattering reception; her voice was displayed to great advantage in the scena from *Der Freischütz*, and her powers of expression were manifested in "The flowers of the wild wood" (composed by Mr. Carte), and in the ballad of "Auld Robin Grey." Miss Dolby sang with beautiful effect in "*Quando il core*," and in Spohr's "The bird and the maiden, with clarinet obligato, by Mr. Lazarus; also in "Come o'er the stream Charlie," which, being encored, was replaced by "Bonnie Prince Charlie." Mr. Machin was applauded in "The last Man;" and encored in Dibdin's "Sailor's Journal." The peculiar feature of Mr. Carte's solo, was the introduction of a new flute to the public—the invention of Boehm, in Paris. Its claims to attention seem to be the equal division and size of its orifices, by which a uniformity and perfection of intonation is preserved; the absence of which in those hitherto employed formed the only defect in the instrument: we must say, we never heard Mr. C. (who introduced the flute by way of experiment), produce so full, flowing, and varied a tone on any former occasion.—The concerted pieces were amongst the best performances.—Mr. Coombe conducted the accompaniments throughout the evening with great ability.

## LIVERPOOL, OCT. 28.

MISS SKINNER'S.—Thursday gave a very interesting Concert in the large room at the Adelphi Hotel, which was fashionably attended. The selection comprised a number of the gems of our English composers, sung by Miss Skinner, Miss Stott, Mr. J. Stott, Mr. Ryalls, and Mr. Davies. Two of Miss Skinner's pupils played Rossini's Overture to "Tancredi," and another sang with her Bishop's duet "As it fell upon a day." Mr. A. Platt, organist of the Blind Asylum Chapel, presided at the piano.

## STRATFORD-UPON-AVON, Nov. 3th.

(From a Correspondent.)

MR. C. J. READ, A.R.A.M., gave a concert on Friday evening last, at the Town Hall, which attracted a numerous and highly respectable audience, comprising all the leading families of the neighbourhood—a pretty convincing proof of the esteem entertained for this talented professor, who had engaged Messrs. Blagrove, Wheeler, Lindley; the Misses Williams and Steele, and Mr. Williams; with such a powerful cast, the result may be easily imagined. In a new fantasia by Herz, the benefactor proved himself a pianist of a very high order, and was deservedly greeted with the most rapturous applause, nor was he less successful in

his execution of a Piano-forte Quartet of Mendelssohn's, one of extraordinary beauty and difficulty, affording him an excellent opportunity for the display of his powers, both as a musician and mechanist, in both of which he eminently distinguished himself; he also sustained a part in the first movement of one of Mayseder's brilliant trios, which was most efficiently rendered. It is scarcely necessary to state that the solos of Blagrove and Lindley were perfection, and a new concertante duet for violin and violoncello (the composition of the latter), was also greatly relished. We were sorry to learn that indisposition prevented the appearance of Miss M. Williams, but her sister's execution of the duets with that charming vocalist Miss Steele was all that could be wished, and the applause they received in their several songs, and in the glees with Mr. Williams, must have been gratifying to them. This excellent concert terminated with a rondo from one of Mozart's piano-forte quartets, delightfully interpreted by Messrs. Read, Blagrove, Wheeler, and Lindley, and a most attentive audience departed, evidently delighted with the liberal catering for their amusement, and not a little pleased to find the birth place of Shakespeare containing a resident professor with the pretensions of Mr. Read, whose spirited exertions we trust, will be crowned with every success.

## SOUTHAMPTON THEATRE.

ON Saturday week the opera of *Sonnambula* was again performed to a most fashionable house, and Miss Rafter was again brought before the curtain, led on by W. J. A. Abington, Esq., the lessee.—*Salisbury and Wiltshire Herald*.

"*Fra Diavolo*" was performed on Saturday evening last to a densely crowded and most fashionable house. It was beautifully put upon the stage, and received with the most flattering approbation. At the conclusion of the opera the principal singers, Miss Rafter, Mr. C. Horn, and Mr. J. Rafter, were loudly called for, and on their appearance before the curtain were greeted with a shower of bouquets and plaudits.

## THE LATE MR. PICKERING.

Manchester, Nov. 10.

OUR last week's obituary included the name of Mr. John Pickering, professor of music and music seller, of St. Ann's-square. Mr. Pickering was interred at St. Mary's Church, on Monday morning, being followed to his last resting place on earth by his immediate relatives and a select party of friends. On the procession entering and leaving the church, Mr. Holford, a late pupil and assistant of Mr. Pickering, played the Dead March in Saul on the organ, and altogether the ceremony was very solemn and affecting.

The death of a man of worth, whatever his station in life, leaves a blank in society; and in Mr. Pickering's death, society has sustained a heavy loss—the community of Manchester one of its best members. In all the relations of private life, as a son, a husband, a father, and a friend, he was irreplaceable; benevolent, without ostentation, his hand was ever open at the call of real distress, whilst, by his judgment and circumspection, the objects of his private bounty were seldom unworthy of it. Constitutionally modest and retiring, and of a highly contemplative turn of mind, he did not attract "troops of friends," but once known, no man could inspire more sincere and lasting friendships, and few men have left behind them a circle of friends more deeply impressed with sorrow for their loss. "May the Lord have him in his keeping."

Mr. Pickering was born in Pall Mall, London, on the 23rd of May, 1792, and was consequently in his 52nd year. Very early in life he was apprenticed to the celebrated Dominico Corri, the musician and composer, and soon gave evidence of great

natural talents and aptitude in his profession. At eighteen, in consequence of the very high character given him by his master, he was established in Preston as a professor of music, speedily securing for himself the patronage of the first families in the town and neighbourhood. Whilst in Preston, in 1816, he embraced the Logierian system of piano-forte tuition, being, we believe, the second to adopt it in the kingdom. In 1815 he married Alice, the eldest daughter of Mr. Wm. Alexander, an eminent surgeon in that town, and eventually, in 1817, he removed to Manchester, where he soon became highly successful in his professional career. As a musician he occupied a very high position, being one of the best theorists of the day. His taste was conspicuously classical and pure, as many of his compositions—particularly his sacred pieces—abundantly testify. As a teacher few men have been more successful, whilst as a performer he was deservedly held in high esteem.—In one word, few men have lived through half a century more creditably, respectably, and usefully, than the late John Pickering.

### MISCELLANEOUS.

MR. TURNER, the tenor singer, gave a concert at Hackney, on Monday evening. The principal vocalists were Miss Lucombe, Miss Cubitt, and Mr. W. Cox; Messrs. Turner, Shonbridge, Ransford, and John Parry, who exerted themselves most successfully. Mr. G. Case played a solo on the violin and another on the concertina, very brilliantly, and Mr. Ransford gave an air by Bellini, on the cornopean, which was cleverly accompanied by Mr. L. Leo on the piano-forte.

MISS BIRCH made a most triumphant debut at Leipsic, on the 2nd inst., at a concert given under the direction of Mendelssohn. She sang Beethoven's "*Ah! perfido*," admirably, and won the good opinion of nearly a thousand persons; among them were several distinguished professors, who congratulated her on her unqualified and deserved success. Mendelssohn introduced Miss Birch, on the following day, to the Grand Duchess Helene, and her two daughters, and at his request, she sang the song of *Jerusalem* from the oratorio of *Paul*, at which her serene highness expressed herself quite delighted, and gave Miss Birch a pressing invitation to visit St. Petersburg. The duchess sent, by Mendelssohn, a brilliant brooch to our fair countrywoman, to whom we most heartily wish success in her tour through the sunny land of song, where she intends to proceed towards Christmas tide.

**CHORAL HARMONISTS.**—The first meeting of the twelfth season occurred on Monday evening, at the London Tavern. The following programme was performed.

#### PART FIRST.

Coronation Anthem, Handel; Mass, (No. 4), Haydn; Solo, *Laudate Dominum*, Mozart; Motet, *Splendete te Deus*, Mozart; Solo, *Ad te clamamus*, Hasse; Coro, *Pignus futura gloria*, Mozart.

#### PART SECOND.

Madrigal, *When all alone*, G. Converso, 1755; Overture and Selection from the *Zauberföte*, Mozart.

The Vocalists were Miss Rainforth, Miss Dolby, Miss Lincoln, Mr. J. Bennett, and Mr. Alfred Novello. Leader, Mr. Dando; Organ Mr. George Cooper; Conductor, Mr. Lincoln. We were not favoured with tickets—indeed, how could we have expected them from so magnanimous a society?

The next meeting will be on Monday, the 11th of December, 1843.

**CROSBY HALL LITERARY AND SCIENTIFIC INSTITUTION.**—The first of four lectures illustrative of the genius of Bach, Handel, Haydn, and Mozart, by Henry John Lincoln, Esq., took place on Thursday evening week.

The following is the Syllabus of the Lecture.

State of Church Music towards the end of the Seventeenth Century in Italy and Germany; illustrative passage from the Oratorio "The Descent from the Cross," Fux; German Music,—Organ Players and Composers of that time, and their influence on Bach—Bach's early studies; Fantasia (Pianoforte) Pachelbel; Progressive development of Bach's powers—His Compositions for the Clavichord; Part of a Fantasia (Pianoforte) Sebastian Bach; Two Preludes (Ditto) Ditto; Notice of his Concertos and Violin Sonatas; Part of Third Sonata (Pianoforte and Violin) Sebastian Bach; On Fugues with a slight analysis of their general nature and construction; Fugue in E major (Organ) Sebastian Bach; Bach's Choral Works. Part of a Motet for Two Choirs, Christopher Bach; "Crucifixus," from the Mass, in B minor, Sebastian Bach; Bach's Organ Compositions. Specimens of the greatest Organ writers before Bach. Toccata and Fugue, Buxtehude; Toccata, Pachelbel; Fugue, Brühns; Bach's florid Organ writing. Part of a Fantasia for the Organ, Sebastian Bach; Bach's Pedal Fugues. Grand Fugue in Three Movements, Sebastian Bach; Bach's arrangement of the Lutheran Corales. Corale—"O Lord, to whom all creatures bow"—The 100th Psalm, Harmonized by Sebastian Bach; General Character of Bach's Compositions. First Movement of Fugue in D minor, Sebastian Bach; Conclusion.

The vocal illustrations were ably rendered by Miss A. Williams, Miss M. Williams, Miss H. Groom, Miss Marcus, Miss Lincoln: Mr. Handel Gear, Mr. Cox, Signor Ferrari, and Mr. Williams. Violin Mr. Willy.

[The above was omitted last week from want of space. Mr. Lincoln has since delivered a second highly interesting lecture on the genius and writings of Handel. The excellent organ and pianoforte performances of the lecturer are eminently useful in illustrating the argument, and forming an agreeable relief to the literary portion of the lecture.]

**SACRED HARMONIC SOCIETY.**—Handel's *Deborah* was given yesterday evening; the first performance of the season.

DONIZETTI'S *MISERERE* has been performed at Baden with great *eclat*. It is preferred by the connoisseurs of Baden to the *Stabat Mater* of Rossini, a work, by the way, not very difficult to excel.

SIVORI departed on Sunday week for Amsterdam. He intends to give concerts in Holland and Germany, and then proceed to Paris. He will return to London in the spring.

**SOCIETY OF BRITISH MUSICIANS.**—The third meeting for music and conversation occurred on Friday evening, and was numerously and respectably attended. The programme was as follows:—

Trio No. 3, Op. 12, Piano-forte, Violin, and Violoncello, Messrs. Cipriani Potter, Gattie, and W. L. Phillips—Potter; Canonet, "Yes, thou art chang'd," Miss H. Groom—H. B. Richards; Quartet, No. 2, in A, (MS.), first time of performance, two Violins, Tenor, and Violoncello, Messrs. W. Cramer, C. Betts, Hill, and W. L. Phillips—J. L. Hopkins, Mus. Bac.; Song (MS.), "Dews gently falling," (first time of performance), Miss Cubitt—F. B. Jewson; Quartet in E flat, Piano-forte, Violin, Tenor, and Violoncello, Miss Orger, Messrs. Loder, Hill, and W. L. Phillips—Dussek; Air, "With verdure clad," Miss Lockey. (Creation)—Haydn; Quintet No. 3, in G minor, two Violins, two Tenors, and Violoncello, Messrs. Loder, W. Cramer, Hill, E. Perry, and W. L. Phillips—Mozart.

Director for the Evening, Mr. Tutton.

The Fourth Meeting will take place to-morrow Evening.

**ROYAL ACADEMY OF MUSIC.**—A Soirée Musicale took place on Thursday evening week among the pupils, of which the following was the programme:—

Part 1. Quartet—No. 1. Two Violins, Tenor, and Violoncello, Messrs. W. Watson, S. Jay, Gledhill, and H. Chipp—Mozart; Rec. and Cavatina, "In qual fiero contrasto," Mr. Cox—Mozart; Sonata in F, Piano-forte and Violin, Messrs. Wilkinson and Watson—Beethoven; Trio, "The flocks shall leave the mountains," Miss Wilms-hurst, Messrs. Cox and Latter—Handel. Part 2. Trio in D minor, Piano-forte, Violin, and Violoncello, Miss Loder, Messrs. Jay and Chipp—Mendelssohn; Scena, "How am I chang'd!" Miss Marshall—C. J. Toms; Quartet, "What joy doth fill my breast" (Fidelio), Misses Marshall and Wilms-hurst, Messrs. Cox and Latter—Beethoven; Quartet—No. 82. Two Violins, Tenor, and Violoncello, Messrs. Jay, Watson, Gledhill, and Chipp—Haydn.

Mr. Wilkinson accompanied the Vocal Pieces.

MISS GRANT.—This clever vocalist and actress is performing at the Sheffield Theatre with the greatest success. A correspondent writes to us concerning her in the most enthusiastic terms.

MR. FRASER took his benefit at the Grecian Saloon on Thursday night to the most brilliant audience of the season. *Cinderella* (produced under Mr. Fraser's direction) was the performance of the evening. This pretty place of public amusement is more agreeable, and better attended than ever.

MR. GEORGE E. HAY, local secretary for Wolverhampton of the Handel Society, has been favoured with a communication from that distinguished amateur, the Right Honourable the Earl of Dar-mouth, intimating his lordship's desire to become a member of the association.

MR. FRASER'S entertainment of Scottish Music was repeated on Tuesday evening at the Hanover Square Rooms, to a numerous and attentive audience. The singing of Mr. Fraser and the two Misses Fraser was greatly admired. We shall shortly notice these interesting performances in full.

MISS SABILLA NOVELLO was prevented by indisposition from accompanying Sivori and Co. to Colchester on the 1st instant, to sing at Mr. Pegler's concert, which, we rejoice to hear, was very numerously attended.

CLARA NOVELLO is on the point of departing for Italy, on a musical, and not a matrimonial trip, as has been stated; but whether she will return to us *solus* or not remains to be seen.

CROSBY HALL.—The first concert of the Literary and Scientific Institution, took place on Tuesday evening, under the direction of Mr. Sterndale Bennett. The programme was as follows—

#### FIRST PART.

Quintet in A Minor, (First Movement)—Two Violins, Tenor, Violoncello, and Double Bass—Messrs Dando, Watson, Hill, W. L. Phillips, and Severn, Onslow; Duet, "Fairest maiden,"—Miss Marshall and Mr. Manvers, (Jessonda), Spohr; Song—"Oh Araby!"—Miss Dolby, (Oberon) Weber; Aria—"Verdro mentr' io sospiro"—Mr. Giubilei (Figaro) Mozart; Grand Rondo—Pianoforte—"Le retour à Londres"—Mr. W. Sterndale Bennett, Hummel; Song—"In native worth"—Mr. Manvers, Haydn; Canzonet—"My mother bids me bind my hair"—Miss Marshall, Haydn; Song—"Estelle"—Miss Dolby, H. Smart; Glee—"Here in cool grove"—Misses Dolby and Marshall, Messrs. Manvers and Giubilei.

#### SECOND PART.

Quartet in G Major,—Two Violins, Tenor, and Violoncello—Messrs Dando, Watson, Hill, and Phillips, Haydn; Song—"Thy face in every blooming flower I see"—Mr. Manvers, Schubert; Duet—"Come, be gay"—Misses Dolby and Marshall (Frieschütz) Weber; Grand Trio in B flat Major (Op. 2)—Pianoforte, Violin, and Violoncello—Messrs. W. S. Bennett, Dando, and Phillips, Beethoven; Cavatina—"Ah, why do we love"—Miss Marshall, Macfarren; Duett—"List, dearest, list!"—Miss Dolby and Mr. Manvers, Balfe; Ballad—Miss Dolby (accompanied by herself); Tarantella—"La Danza"—Mr. Giubilei, Rossini; Glee—"See the chariot at hand"—Misses Dolby and Marshall, Messrs. Manvers and Giubilei, Horsley.

The concert under the direction of Mr. W. Sterndale Bennett, Leader, Mr. Dando—Accompanyist at the Pianoforte, Mr. J. W. Davison.

The above programme was an unusual treat for the city amateurs, who nevertheless, evinced their good feeling for music by a full appreciation of its excellence. Mr. Sterndale Bennett's splendid piano-forte playing, lost nothing by being transplanted from the West to the East; and was rewarded by the sincerest and warmest applause. The pretty rondo of Hummel was greatly admired, and the classical trio of Beethoven listened to with undivided attention. Onslow's quintet, and Haydn's quartet also met their share of applause, which their finished execution richly deserved. Miss Dolby was much applauded in Henry Smart's "*Estelle*," and in the charming duet of Weber, in which Miss Marshall afforded her valuable assistance, was loudly encored. Miss Marshall in both her songs was successful, but especially in that of Macfarren—Giubilei was encored in the tarantella, which he sang magnificently, and Manvers, in the fine song of

Haydn, was received with unequivocal marks of satisfaction. One of the glees was also encored—and altogether, the full room, and the thorough enjoyment of all present, must have made the committee satisfied with having engaged Mr. Bennett as their caterer.

HANDEL SOCIETY.—Two new Local Secretaries have been named, Mr. Bianchi Taylor, for Bath, and Mr. John Webb, for the Isle of Man.

MR. W. H. HOLMES, Mr. R. Carte, and Mr. R. Blagrove, have been invited to dine at the first meeting of the Melodists, on the 30th inst.

HAMMERSMITH.—A very pleasant concert occurred at the new rooms, Albion Hall, on Friday evening, given by Mr. Wrighton, a vocalist new to the public, and whose debut may be pronounced decidedly successful. The other singers were Misses Rainforth, Dolby, Eliza Birch, Mrs. W. Seguin, Messrs. W. Seguin, and John Parry. The instrumentalists were Mr. Richardson, flute; Mr. F. Chatterton, harp; and Mr. H. B. Richards, piano, who performed in brilliant style, the *Mosé* of Thalberg, and conducted the entire concert with great ability. At the commencement of the second act Festa's charming madrigal, "Down in a flowery vale," was nicely sung by all the vocalists.

MISS DOLBY and Mr. John Parry give concerts together at Croydon, on the 27th, and at Highgate on the 23rd; the former, an evening, the latter, a morning concert, at which the clever Miss Louise Bendixen will perform a fantasia on the pianoforte.

MR. G. A. MACFARREN and Mr. J. W. Davison, intend renewing their concerts of chamber music early in the year. They will be preceded by those of Mr. Sterndale Bennett, which had such eclat last year.

MR. BRAHAM and Sons continue their concerts at the Hanover Square Rooms, with brilliant success. We shall write of them at length anon.

THE MELOPHONIC SOCIETY announces the *Messiah* for the 24th inst. The list of vocalists includes the names of Braham, Leffler, Misses Rainforth, Cubitt, and Ward.

A BYSTANDER, MR. BURNS, and other correspondents, unavoidably postponed till next week.

#### ADVERTISEMENTS.



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Tickets 3s. each; Reserved Seats, 5s.; to be had at the Rooms, and of the Music Sellers, to commence at 8 o'clock. Private Boxes to be taken at the Rooms only; Entrance in Hanover Street.

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Dolce notte.....

Trova sol mia bella Clori.....

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